Truly National

A look forward to an Indonesian Past

VISIT INDONESIA YEAR 2021

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Visualization of the national history: From, by, and for whom? ⟨2⟩

On the outside, Monas is a gold-topped obelisk surrounded by an incredibly vast garden. Unlike most obelisks, the base of Monas is shaped like a gigantic chalice. The Monas chalice is as notable as both its skyscraping structure and the gold on its summit. All three ties into a unity which made Monas, the Monas.

The first and second element of this national monument is inspired by the shape of *lingga* and *yoni*, shapes often found in temples throughout Nusantara. *Lingga* and *yoni* are fertility symbols in Sanskrit culture. As a result of the human tendency to 'personify' things and objects or commonly known as anthropocentric, the meaning of fertility in *lingga* and *yoni* is often simplified into merely signifying matters of reproduction or breeding (of human beings). Yet fertility is not only a desirable need of humans, but the entirety of this universe –the soil, water, air, plants, animals, and including humans. The third element on the façade is the monument's summit, shaped like a fire and coated with gold. Gold, one of the few trading commodity on this planet which price continuously rise, symbolizes wealth, glory, and prosperity.

Still on the outside, we could see the green and lush park surrounding this monument. A majority of the park area is open for the visitors to sit around, have a picnic, study, draw, or do any other activities. In short, the impression we get outside of this monumental structure is that it's majestic yet convivial, open to everyone, even inviting people to come and spend time inside. Empirically, how Monas is designed to be experienced by us as visitors has been well thought through. To enter the building structure, whichever gate we pass through, we must go around the Monas chalice before being directed to the ticket box located in the underground basement.

What do you imagine to find in a place named 'The National History Museum'? Is it photographs, diaries of the national heroes, or historical artefacts? Neither are actually inside this museum! That being said, let's just call this place the Monas Museum! So, what is actually inside this museum? 52 domes filled with diorama narrating history of the Indonesian struggle going back to the prehistoric times. What is a diorama?

In 1822, diorama was coined by a theatre-stage-painter and photographer from France, Louis Daguerre. The word originated from '(h)órāma', a Greek word meaning panorama, joined with the French prefix 'di' which attribute the following word with to double/exceed/transcend/surpass/etc. Together with Charles-Marie Bouton, Daguerre invented an attraction. A show where the audience sit in a dark room watching a landscape painted on see-through fabric cast with several types of lights. Resulting in an effect resembling the transition from day to night. Productions of optical illusion advance along with the dawn of this invention.

As seen in Museum Monas, and many other museums in Java, dioramas are made as reconstruction of past events, presented using figurines and objects displayed inside a dome, complete with its surrounding landscape, be it out in the nature, indoors, even cityscapes. And who gets to decide which scene is important to be remade? Just like ordering clothes to a tailor, dioramas are made by the client's needs and request. Certainly, the tailor's craftmanship and style would manifest on the clothes they make. However, isn't it that we choose a certain tailor because we like how their clothes suits us? Or at the very least, we've heard about or seen their work before. These dioramas in Monas Museum are the result of one 'tailor' working for two different 'clients'. Who is this 'tailor'?

"Brother, you've been appointed by the team of historians to carry out the making of the historical diorama," said President Soekarno to the 'tailor'. The 'tailor' was outright stunned. He had never even seen a diorama before. President Soekarno ignited his spirit, "Would you be pleased if this diorama of the history of the Indonesian nation is made by foreigners such as those who made Madame Tussauds? This diorama is not for me, nor for the historians. This diorama of the history is made for the Indonesian nation! For the next generation!" Mixed-up between feeling cornered, proud, and frightened, the 'tailor' immediately replied, "Alright, sir, I will try!" Knowing well how to heat up his conversation partner, President Soekarno end the conversation saying, "There is no such thing as revolution by trial!"

The 'tailor' is one of the sculpture maestros in Indonesia, Edhi Sunarso. At the time, in the early 1960s, Edhi was very busy. The art school where he devoted himself as an educator, ASRI, had just started establishing a sculpture course in 1960. Together with Hendrodjasmoro, Gregorius Sidharta Soegijo, Saptoto, Boediani, and friends, Edhi was involved in building the basis of this new course. In 1965, a humanitarian tragedy took place in Indonesia. Not long after, Suharto was appointed as the presidential officer responsible for asserting power. He was then chosen to be the second President of the Republic of Indonesia and he ruled until 1998. Under President Suharto's regime, the construction of this symbolic and eminent monument of the Indonesian nation continues.

In July 1966, amidst the turmoil of massive political shifts, Edhi was called to Jakarta and oversee the construction of Monas. At the time, a number of dioramas in Monas Museum had already been installed. The remaining few were still being worked on by Edhi together with his students from ASRI in his studio in Yogyakarta. The call to Jakarta was a notice that the execution of this diorama

will continue. And that Edhi is still appointed as the person in charge. There will be no change in the workflow. The only thing that was going to change in this process is the scheme of responsibility. The problem was, the new commissioner ordered alteration to the narratives of the diorama! You might wonder, isn't this a historical diorama? How would you change history? Nearly ten years later, in 1977, Monas Museum finally opened for public.

When you finally get to visit Monas, try sheltering in the basement. This place called the Monas Museum tends to be breezy as it's located below the ground. They also have a specially designed air-conditioning system so the visitors can experience the greatness of the nation's history comfortably, perhaps also with a cool head. As you step into the museum's entrance, your body will be reminded that you are under the ground, precisely below the floor that underlies the monument commemorating the greatness of this nation.

The entrance door of the Monas Museum directly escorts you to the stair below. Your eyes will immediately adjust to adapt with the lighting difference–from the scorching sun outside, to the darkness of the basement. Your body will also feel slightly freshened up, either from the air conditioner or the breeze coming from the entrance, widely opened as if it's welcoming your visit. These changes are immediately striking, for your sight up to your body temperature. You have to be aware, be careful, as the drastic change comes along with the fact that you must step down the stairs. Whether you like it or not, your body is forced to be aware and conscious towards the balance of your steps.

Once you reach the end of the stairs, you will find a Monas miniature installed inside a glass vitrine on a low pedestal. The pedestal is incredibly low that the fire obelisk, which in reality could only be seen from a far while lifting your chin up, now requires you to lower your chin and look down. Behind this miniature, there is some kind of divider that is relatively low. Some people often climb and sit on it. At last, Monas' robust arrogance crumbles. In this figurine form, this obelisk seemingly incites a convivial feeling.

Once your eyes adapts with the lighting tone of the basement, your eyes immediately stroll the room. You'll realize that you've only done half of this journey down to the Monas basement. There's still another stairway which will lead you to the Monas foyer, to the National History Museum. The most fascinating scenery on this level is the crowd inside the museum. Who would've guessed that a historical museum could have so many visitors? Some are walking along the museum walls, browsing one diorama dome after another. Some are sitting around on the vast marble floor. Whilst some are busy photographing the dioramas.

As you finally step down to the museum floor, your body prepares itself to face Diorama No. 1. This diorama is titled *Prehistoric Indonesian Society 3000-2000 BC*. "Oh, so this is how our ancestors were!" is a saying often heard in front of this diorama. Faintly, you could hear a museum guide reciting places of where the remains of archaic humans were found in Indonesia and our attention drown in the dioramas, one after the other. The diorama of Monas Museum is

indeed captivating. The panorama painting inside each diorama domes look astonishingly assuring, so do the objects and the figurines. The whole content of these dioramas are indeed made with realism techniques. They are presented to precisely mimic the reality narrated by the commissioner.

Furthermore, if you take a closer look into the figures inside these domes demonstrating historical scenes, they actually look just like you. They are all fellow humans, living through life as we are. They are just smaller in size. These figures are so detailed, that even as you look from outside the glass openings, you could feel the blazing spirit of the Majapahit fleets sailing the sea in the 14th century, or the precarious atmosphere when Ir. Soekarno and Drs. Moh. Hatta read out the manuscript of the Proclamation. You could also feel how much the heroes who founded this nation suffered when they were were exiled to Digul, in the middle of the wilderness, and under the watchful eye of the Dutch army.

When your eyes witness how these dioramas precisely match the reality you imagine, in all likelihood you would believe these scenes as historical truth. Nevertheless, if you look closer once more, you'll realize what is intended as the national history is a group of action figures inside a glass box installed inside the wall. Yes, action figures such as the character Batman, Wolverine, or Wonder Woman. They carry their own character and have their own narratives, however, when it's on your hands, you are free to construct their stories for your own game. However precise these dioramas at the Monas Museum represent historical scenes, we need to keep questioning, to leave a space for us to keep digging and examine the probability of another truth which lives outside of the diorama dome.

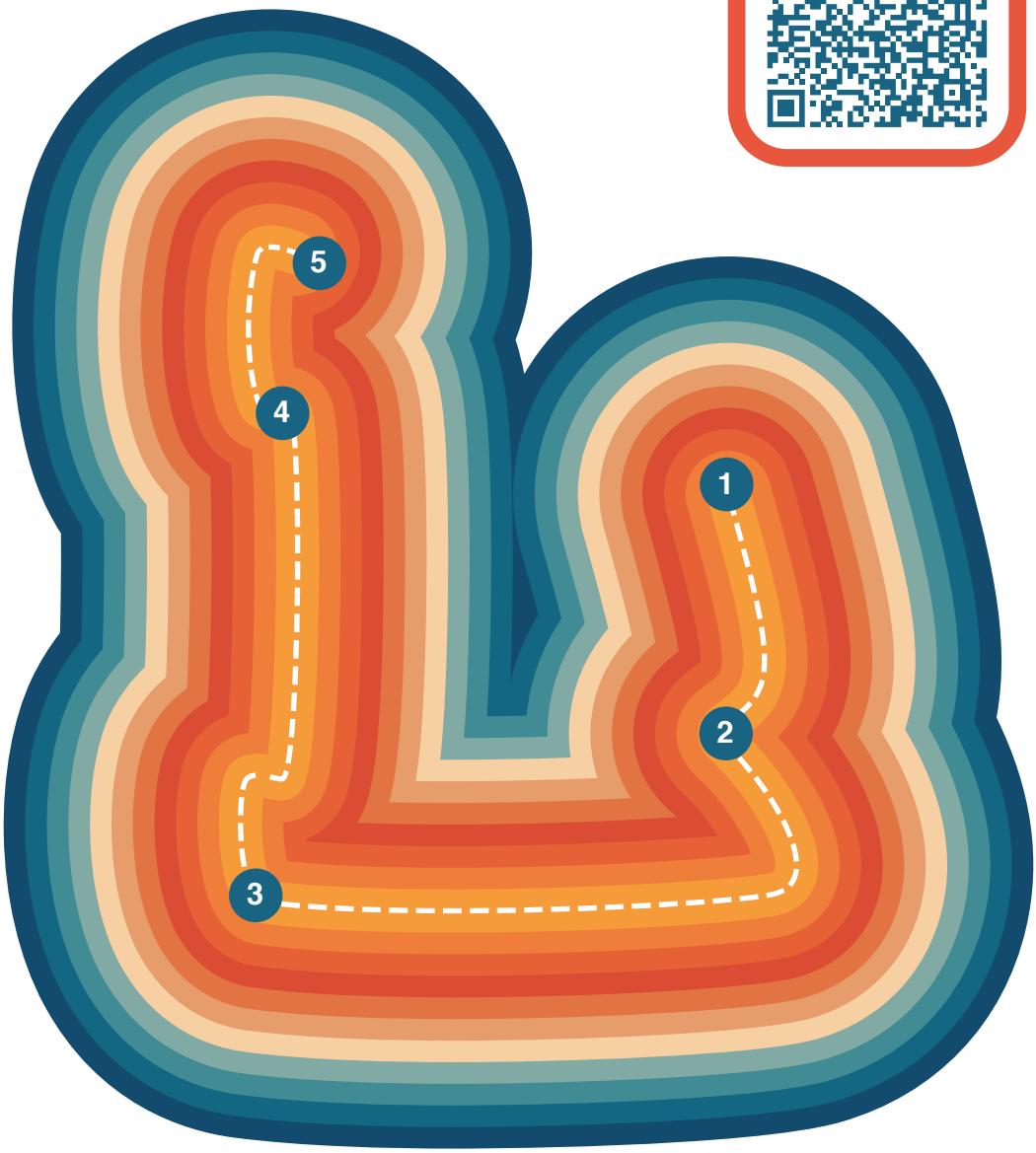
There are a lot of lives happening in the Monas basement. Yes, a lot! First, there is the life of those little figurines inside the glass cases that we call diorama. The things they've done in their lives, no matter how big or small it may be, affect our lives today. Second, there is the life of the human visitors of this museum, everyone, starting from those who observes the historical diorama by themselves or in a group, the workers and the museum guides, people who are simply having picnic and having lunch in the museum, as well those who are busy taking selfies. Perhaps you are questioning: Why is it necessary for us to see them? Aren't they the same as us? Those museum visitors? Yes, precisely, that's indeed why! Their stories matter us much as each of our own stories. They are us, we are them!

Yogyakarta, December 2020
Hyphen–

How to get to Monas?

Directions from

Gambir Station to Monas



Gambir Station is a major railway station located on the east side of the Merdeka Square complex, where Monas lies at the center. If you arrive in Gambir by train, you'd probably be welcomed by a view of the monument's golden tip as your train approaches the station.

Cost: Free!
ETA: 10 minutes

It'll only take you around 10 minutes by foot to get to Monas.
Just follow the map and directions below:

1 Gambir Station

When you arrive at Gambir Station, exit the building through the South exit. In case of any confusion, the West exit is the side of the station overlooking Monas, so if you're facing the monument, the South exit is on your left. Once you're out the building, exit the station complex on Jl. Medan Merdeka Selatan.

2 Merdeka Square Complex Southeast Gates

So close and yet so far! To the right of the station complex's exit, you should see gates leading to the Merdeka Square complex. These gates are closed for visitors, though sometimes there's a gap wide enough to sneak in and head towards Merdeka Square through this shortcut. In any case, the entrance is not far ahead. Follow along Jl. Medan Merdeka Selatan going around the complex and the entrance should be on your right-hand side.

3 Merdeka Square Complex Main Entrance

Once you get to the entrance, follow along the pathway going past the tempting hawkers selling souvenirs, food, and the likes, as well as the Rapat Akbar 19 September 1945 monument until you get to the edge of Merdeka Square.

4 Merdeka Square – South

You are now on the south end of Merdeka Square. The Monas entrance is located on the north side of the square, which means you need to go around at least half of the monument's circumference to get inside. The shortest way to get to the entrance is to walk along the fence on the west side of Merdeka Square.

5 Monas Entrance

And... You're here! Welcome to Monas and enjoy your visit!

Directions from

Soekarno-Hatta International Airport to Monas

Soekarno-Hatta International Airport is the primary airport serving the Jakarta metropolitan area. As the airport is located in Tangerang, you first have to travel into the city to get to Monas. The two recommended public transportation offering rides into the city are the Soekarno-Hatta Airport Railink and the DAMRI Bus. Check the details below and see which route suits your need.

Getting to Monas by Soekarno-Hatta Airport Railink
Cost: Rp. 100,000.00 (Railink) + Rp. 3,500.00 (TransJakarta)
ETA: 1 hr 5 min

1 SHIA Station

The Soekarno-Hatta Airport Railink leaves from SHIA Station, located between the Skytrain station of Terminal 1 and Terminal 2. Take the railink heading for the city, stopping at BNI City Station. The trip should take about 43 minutes.

2 BNI City Station

From BNI City Station, walk for 10 minutes to Tosari ICBC TransJakarta station. Take the exit on Jl. Kendal and turn left onto Jl. Tanjung Karang. Follow the road and turn right after going past Holiday Inn Express Jakarta Thamrin on your left. Then, turn left onto Jl. Jend. Sudirman and the station will be on your right.

3 Tosari ICBC TransJakarta Station

After crossing the road and getting into the TransJakarta station, take bus number 1 heading for Kota. Don't get too carried away with the sightseeing! Remember to get off at the Monas TransJakarta station, only 4 stops away from Tosari ICBC.

4 Monas TransJakarta Station

Once you get to the Monas TransJakarta Station, all there's left to do is find the entrance to Merdeka Square complex. Cross the road and follow the pathway on Jl. Medan Merdeka Barat, heading towards Jl. Medan Merdeka Selatan. Turn left onto Jl. Medan Merdeka Selatan and keep following the pathway until you get to the Merdeka Square complex entrance on your left.

5 Merdeka Square Complex Main Entrance

You are now at the Merdeka Square complex entrance, the path towards Monas from here should be straightforward. But, in case more guidance are needed, follow along the text and map for Directions from Gambir Station to Monas.
Hope you enjoy your visit!

Getting to Monas by DAMRI Bus
Cost: Rp. 85,000.00 (DAMRI)
ETA: 1 hr 15 min [1 hr 5 min (bus ride, depending on traffic) + 10 min (walking)]

1 Soekarno-Hatta DAMRI Terminal

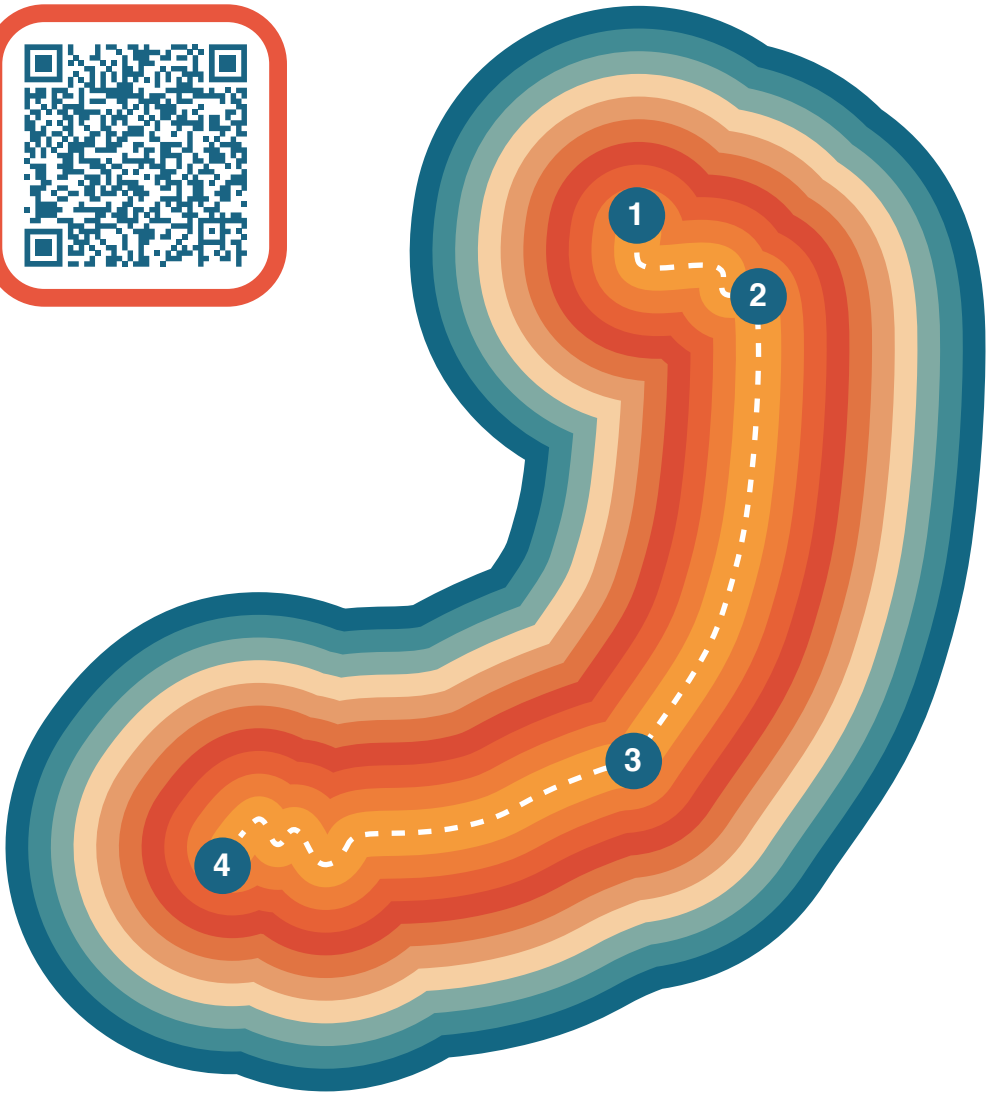
The DAMRI Airport Bus leaves from the Soekarno-Hatta DAMRI Terminal located in all Soekarno-Hatta Airport Terminals (1-2-3). Regardless of which bus terminal you get on, all there's left to do is wait for and take the bus heading for Gambir Station. Important to note, though convenient, the DAMRI bus travel time depends on traffic conditions. Approximate travel time is 1 hour 5 minutes.

2 Gambir DAMRI Terminal

The Gambir DAMRI Terminal is located on the parking lot of the Gambir Station complex. Though it's possible to walk through the parking lot to get to the Jl. Medan Merdeka Selatan exit, the safest route would be to cross the road and follow the pathway right in front of the Gambir Station building to get to the exit. Monas is only 10 minutes away by foot, just follow the instructions on Directions from Gambir Station to Monas and you'll be there in no time! Have fun!

Directions from

Port of Tanjung Priok to Monas



Port of Tanjung Priok is the biggest and busiest seaport in Indonesia, located in North Jakarta. From here, you could get to Monas by taking the TransJakarta Bus and sightsee through the big windows on the buses.

Cost: Rp. 7,000.00 (TransJakarta)
ETA: 1 hr 22 min

1 Port of Tanjung Priok Immigration Office

As with any port of arrivals, the journey starts at the immigration office. From the Port of Tanjung Priok Immigration Office, exit onto Jl. Padamarang and turn left. At the intersection, turn left again onto Jl. Raya Pelabuhan and head straight until you find a building with a sign saying PT. IPC Terminal Petikemas to your left. After going past the building, turn right onto Jl. Bangka. The port complex exit is 290 m ahead, heading onto Jl. Enggano. Once you're there, turn left and follow along Jl. Enggano. The Enggano TransJakarta Bus Station will be on your right.

Important to note, the Port of Tanjung Priok is a large complex. This means that to exit the complex, you need to go past several operational lots and buildings which will take about 30 minutes by foot, or should you wish to, you could take the ojek (motorcycle taxi) which will cut the travel time to 10 minutes.

2 Enggano TransJakarta Station

After crossing the road and getting into the TransJakarta station, take bus number 10 heading for PGC 2. After the trek out of the port complex, you now get to enjoy the air-conditioned bus for 6 stops. Get off at Cempaka Mas 2.

3 Cempaka Mas Station Hub

Once you get to Cempaka Mas 2, transfer to Cempaka Timur station by using the elevated walkway. From Cempaka Timur platform, take the number 2 bus heading for Harmoni and get off at Gambir 1. Now for the real sitting back and relaxing! Your station is 10 stops away.

4 Gambir 1 Bus Stop

Gambir 1 Bus Stop is located on Jl. Medan Merdeka Timur. From here, you could take a shortcut by walking through the Gambir Station and taking the South exit heading onto Jl. Medan Merdeka Selatan. More details on this route is outlined in Directions from Gambir Station to Monas. Otherwise, you could also head left and walk around the Gambir Station, turning right on Jl. Medan Merdeka Selatan, and following the pathway until you get to the Merdeka Square Main Entrance which will be located on your right. The path from the main entrance is also detailed on Directions from Gambir Station to Monas, though surely the pull of the shiny golden tip of the monument is strong enough to get you there intuitively. Finally, after such a long and arduous journey, make sure to enjoy your visit to Monas!

Path to Museum Monas

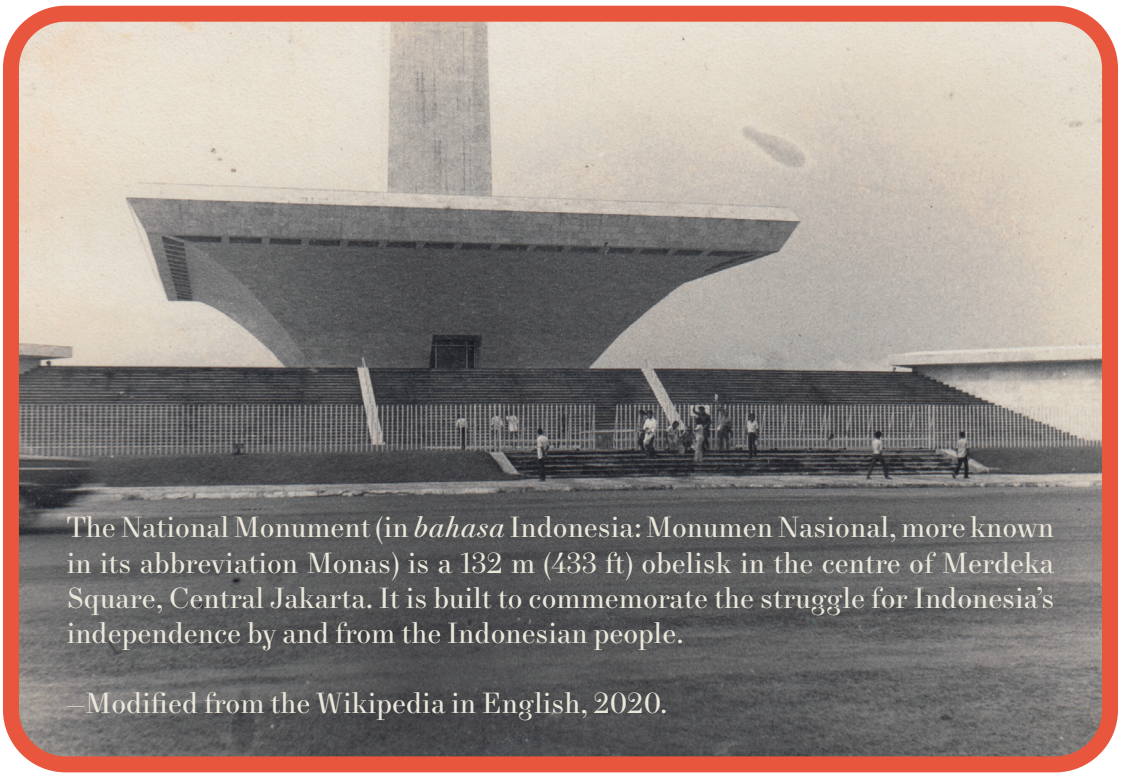
Welcome to Jakarta, welcome to the Monumen Nasional!

Jakarta, the capital of The Republic of Indonesia in addition to being the centre of the government offices, it also is the centre of trade, culture, tourism, and it's becomes known as the "town of struggle".

These predication is suitable. Because there are so many happenings occured in this city, like: The Youth Pledge (1928), The Proclamation of Independence (1945) and other important events which show the role of the Jakarta city for the Republic of Indonesia. The evidences of struggle activities display in almost every corner of the city.

The National Monument or known as MONAS is a symbol of struggle of the Indonesian People to freeing themselves from the colonial domination with a slogan: Freedom or Death!

– Introduction from the book *Keagungan Perjuangan Bangsa Indonesia (Greatness of Indonesian National Struggle)*, published in 1996.



The National Monument (in *bahasa* Indonesia: Monumen Nasional, more known in its abbreviation Monas) is a 132 m (433 ft) obelisk in the centre of Merdeka Square, Central Jakarta. It is built to commemorate the struggle for Indonesia's independence by and from the Indonesian people.

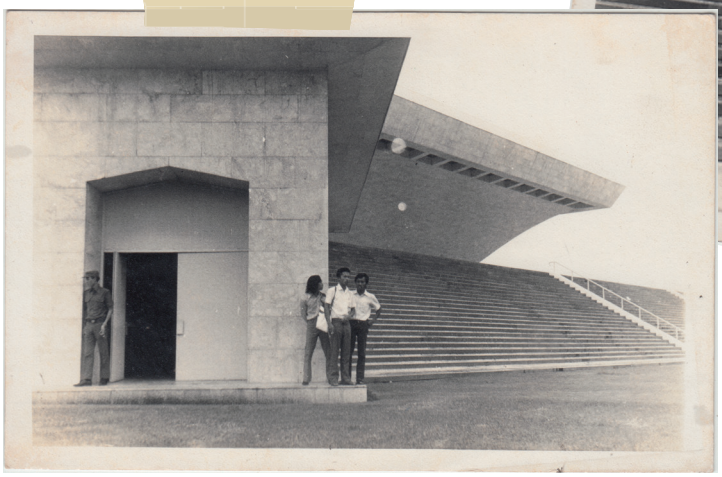
–Modified from the Wikipedia in English, 2020.

"The National Monument is erected to immortalize the Proclamation of the Indonesian Independence on 17 August 1945, for which the freedom fighters and pioneers had been risking their lives, body and soul; and which besides being the pride of the Indonesians, it also becomes one of the inspiration sources for the present and future generations to actualize the values of the struggle and freedom of the nation life in facing the development changes."

– Suryadi Soedirdja, Governor of Jakarta Capital City Administration, 1996

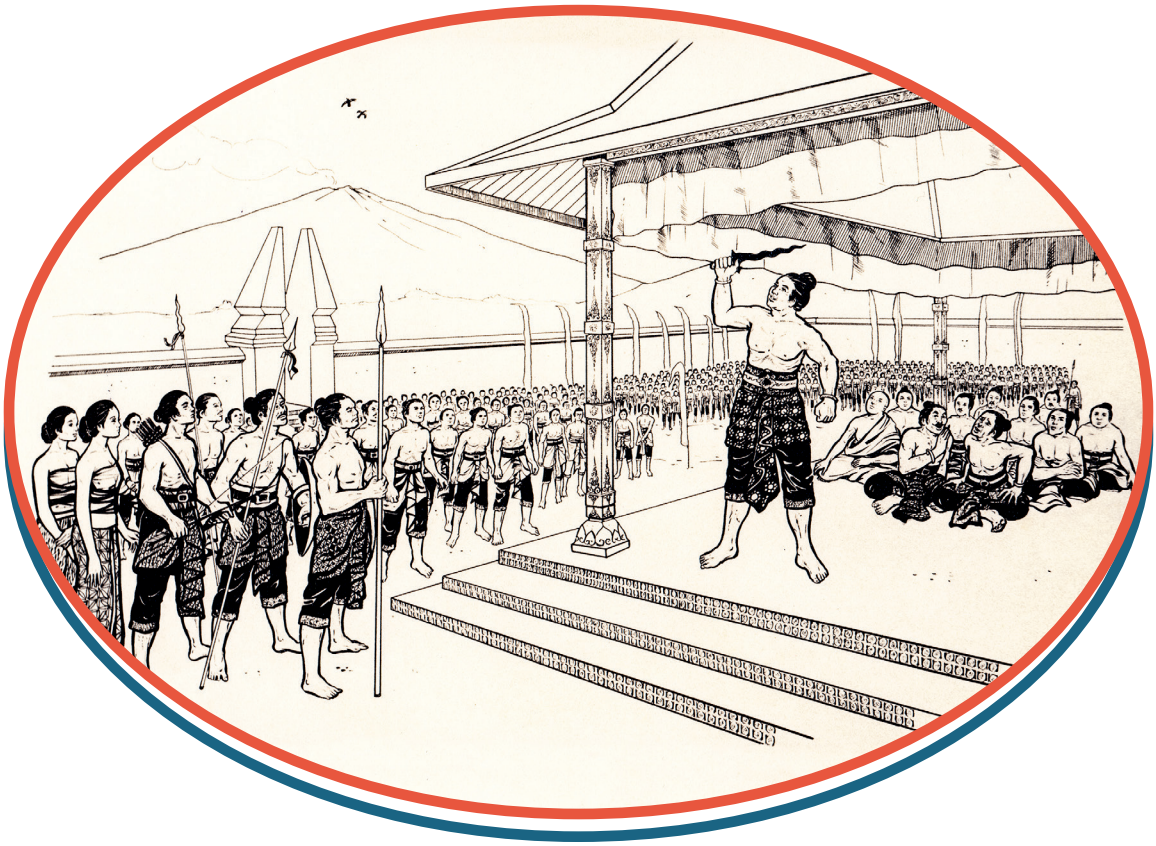
"The Indonesian independence is a 'golden gate', the peak of physical struggle and diplomacy of the Indonesian people to occupy 'freedom' to become a sovereign nation. It is a realization of the spirit of struggle and sacrifice, which cannot be compared with."

– Ekki Husein Katili, Head of the National Monument Office, 1996



Attractions

Sumpah Palapa



Indeed, it is nice and cool, down here in the museum! Thinking of selfies or wefies? Posting it to your social media? This particular diorama is worth your attention, for sure! Indonesia's very own communication satellite is named after the event depicted in this diorama, the Palapa Pledge that was taken by Patih Gadjah Mada in 1334, during the great Majapahit days. It is widely remembered that Suharto's officiation of the satellite mimics the Patih Gadjah Mada's pose in this diorama, where he held up a replica of the keris (traditional Javanese sword). Today, without such satellite, your mobile phone wouldn't have had access to any providers' signal.

Aimed at connecting people, like the catchy old Nokia slogan, the Palapa Satellite was placed in space in 1976 by the authoritarian president. It's known early use is to allow radio and television broadcast to reach all over the nation, a quite straightforward move towards a simple understanding of unity. It is fair to say that, after the Indonesian language, this satellite is the next big attempt to enact the state's slogan, 'Bhinneka Tunggal Ika'–commonly translated into 'unity in diversity'. The pledge that inspired the satellite's name also carried such a unification tendency towards the whole archipelago that we know call Indonesia. Way back, even before the Spanish or Dutch came to our lands, some of our ancestor had already had the seed of greed and the necessity to conquer. It is indeed ticklishly ironic to see the pledge with such colonial attitude stated as one of the early notions of the nation's unity.

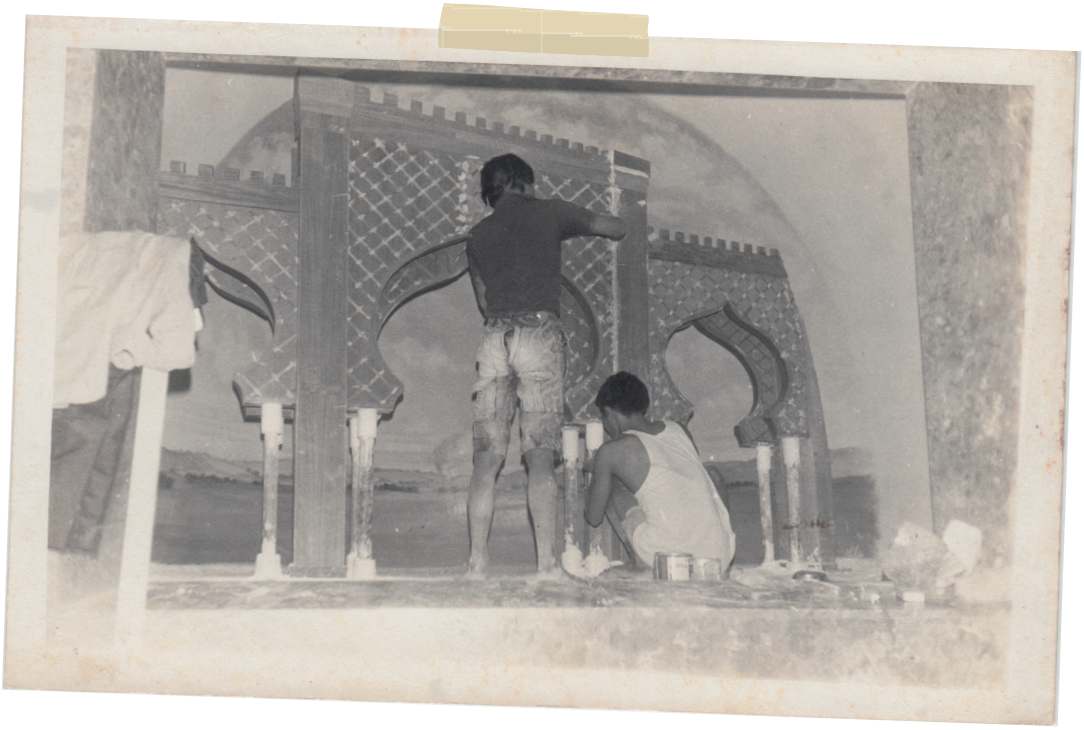
If you are wondering how these dioramas come into being, you are reading the perfect guide book for it! While guiding you through your visit in Museum Monas, we will also be guiding you as to from, by, and for whom are these dioramas made.

Borobudur

Abracadabra! Here is one of the world's seven wonders, an attraction that you shouldn't miss! If you are not sure yet whether you can travel to Magelang or not, there is no need to frown! It's miniature would present itself to you in any must-visit tourism sites such as Taman Mini Indonesia Indah and, of course, here in this museum! In Museum Monas, you will find two depictions of Borobudur Temple! The double appearance of Borobudur Temple is a great peek into the mentality of Indonesia's leaders who are behind the making of these dioramas.

The first one is arranged along the pre-modern achievements of this great nation where you are presented with a visual aid to imagine how this wonderful architecture was being constructed. As the visual scenario of these dioramas shows, the temple's construction diorama was not planned to have a mural of the temple in its completed form. We were supposed to witness how great our ancestors were as we see it being made from scratch, from nothing. It is unclear which regime and on what grounds the addition of the mural was commissioned. But, it is safe to assume that there lies some forms of insecurity or disrespect, that the audience would be able to imagine such greatness without visual aid.

The second appears a little after the nation's independence, where dozens of men in uniform are lining up neatly and obediently with the majestic temple in its background. The scene is said to be the birth of the Indonesian army. How is it connected to the wonders of the temple? It is not such a big leap to think that the temple is expected to extend its majestic quality to the institution of these men, to suggest or even assure us the greatness, wonders, and the stoicism of these men, of the so-called Indonesian military.



RL-7369A

Perang Aceh

- XI -

I S K A N D A R M U D A

KETUA TEAM

H. ABUBAKAR ATJEH

* * *

PANITIA MUSEUM SEJARAH TUGU NASIONAL

Djakarta, 1 Agustus 1964

ISKANDAR MUDA

I. DESKRIPSI.

Dari latar belakang sedjarah hidup Iskandar Muda (1590 - 1636) kita ketahui, bahwa ia adalah seorang jang dianggap terbesar diantara sultan Atjeh karena pembawaannja, ilmunja dan pandangan jang djauh ketika ia memerintah mempersatukan bangsa Indonesia jang terpetjah belah dan bermusuhan dalam keradjaan ketjil-ketjil, serta menginsafkannja untuk menghadapi bahaja jang lebih besar, jaitu bahaja pendjadjahan barat jang dimulai dengan kedatangan Portugis dan Belanda atas tanah air kita.

Dari segala usaha jang dilakukannja untuk mentjapai maksud itu kita sebutkan dalam sedjarah mentjiptakan undang undang dasar jang melangkapi segala persoalan pemerintahan di Atjeh dan daerah dan dalam kesatuannja jang luas itu. Ia tidak sadja mengatur hal-hal jang bersangkut paut dengan pengangkatan dan pemberhentian serta penggantian sultan serta pegawai-pegawai bawahannja, urusan keuangan, ekonomi, sosial, ketenteraan dan kepolisian, urusan adat dan agama, tetapi djuga mempersiapkan seluruh daerah-daerah dibawah pemerintahannja, pemimpin dan rakjatnja, sewaktu-waktu siap untuk bertempur membela agama nusa dan bangsa. Kita lihat djuga dalam sedjarah hidupnja kemadjuan diplomatie didalam dan diluar negeri, jang menjebabkan banjak pengundjung-pengundjung asing mengeluarkan pudjian-pudjian terhadap tanah air kita Indonesia.

Dari segi sudut keturunannja menundjukan, bahwa ia mempunjai hubungan darah hampir dengan segala dinasti jang pernah memerintah sebagai sultan di Atjeh, dinasti Atjeh sendiri, dinasti jang berasal dari Semenandjung Malaja, dari Minangkabau dari radja-radja di Atjeh Barat, Atjeh Tengah, Atjeh Besar, Atjeh Pidie, Atjeh Utara dan Atjeh Timur dan radja-radja di Sumatra Timur, bahkan pertjampuran darah dengan ulama-ulama dan rakjat. Lebih penting lagi ia menaruh perhatian besar kepada agama Islam, jang diketahuinja mendjadi pusat kekuatan perdjuangan di Atjeh, dan diichtiarkannja mempertemukan agama dan adat, sebagaimana ia mempertemukan ulama-ulama dengan radja-radja dalam kerdja sama, sehingga siasatnja itu sampai sekarang tersimpan dalam repatah " Adat ba' Poteu Meureuhom, hukum ba' Tjiah Kuala".

Semua kebidjaksanaan ini menimbulkan simpati rakjat di Atjeh dalam segala lapisan, sehingga.....

Semua kebidjaksanaan ini menimbulkan simpati rakjat di Atjeh dalam segala lapisan, sehingga nama Iskandar Muda itu didjadikan sembojan untuk kesatuan tentara dan untuk nama pendirian-pendirian resmi dan swasta.

Memang kebesaran Iskandar Muda ini diakui oleh lawan dan kawan. Dalam Encycl. van Nederl.- Indie ('s-Gravenhage, 1917), 2de dr., masih tertulis dengan megah: "Uit het huwelijk hunner zuster met den in Aru gesneuvelden Mansur was ± 1590 geboren Perkasa Alam (Iskandar Muda), die wegens opstandigheid gevangen zat, toen in Juni De Castro in Atjeh landde en de stad aanstastte. Vrijgelaten vocht Perkasa Alam hard mee tegen de ongeloovigen. Dazen werden afgeslagen, en 's prinsen aanzien steeg " (I:75).

Oleh karena itu diambillah kedjadian ini sebagai adegan pokok, jaitu mengenai penjerangan terhadap tentara Portugis di Gigieng. Sesudah Iskandar Muda dilepaskan dari pendjara keraton oleh pahlawan putri Tjut Merah Inseuen dan Laksamana Merah Ganti, Iskandar Muda mengadakan perlawanan terhadap angkatan Portugis, jang dipimpin oleh Martin Affonso de Castro. Ditjeriterakan bahwa pasukan Iskandar Muda jang disusun setjara istimewa bertempur siang malam menghadapi angkatan Portugis itu, dan pada achirnja (Djuni 1606) mereka berhasil menghantjurkan dan mengusir musuh itu kelaut. Iskandar Muda memperoleh banjak rampasan jang berupa kapal, alat sendjata dan barang-barang lain jang berharga.

Tudjuan adegan memperlihatkan dalam lukisan, sebagaimana tentara Atjeh dibawah pimpinan Iskandar Muda menjerbu musuh dan mengusirnja kelautan. Iskandar Muda duduk diatas gadjah putih, didampingi oleh dua pahlawan wanita, Laksamana Mala Hajati dan Tjut Merah Inseuen, jang memberi pertundjuk-pertundjuk penting mengenai siasat perang kepada sultan Iskandar Muda, jang ketika itu masih berumur tudjuh belas tahun. ∠ kan

Adegan ini dilaksanakan dalam keadaan dimensi dan diorama. Semua tentara Atjeh merupakan patung-patung, begitu djuga gadjah-gadjah, terutama gadjah jang ditunggangi oleh Iskandar Muda. Benteng Ladong dan tentara Portugis beserta kapal-kapalnja diukir dalam diorama.

Sembojan adegan adalah: "Bersama-sama mengusir pendjadjah dari tanah air kita".-

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HISTORIOGRAFI.

Mengapa Iskandar Muda lebih terkenal daripada Sultan Ali Mughajat Sjah, jang sebenarnja besar sekali djasanja dalam mempersatukan keradjaan-keradjaan ketjil jang terpetjah-belah dan berperang-perangan antara satu sama lain, mendjadi suatu daerah Atjeh jang hampir melangkupi lebih seperdua pulau Sumatra dan sebahagian besar djazirah Semenandjung Malaja. Dengan pandangan jang djauh dan kegiatan jang luar biasa Mughajat Sjah memasukkan keradjaan Daja kedalam ikatan kesatuan Atjeh kemudian seluruh daerah utara dan timur Atjeh digabungkan mendjadi suatu keradjaan besar. Ia mengusir Portugis dan menangkap Belanda jang pertama-tama datang ke Indonesia hendak mendjadjah. Tetapi namanja hanja terpendam sebagai seorang pentjipta belaka, sebagai seorang jang meletakan langkah-langkah perdjuangan jang harus ditempuh dan harus dilaksanakan dengan dasar-dasar fakta jang lebih kuat dan dasar-dasar hukum jang lebih njata.

Seabad kemudian, dalam tahun 1607, barulah Atjeh mendapat seorang besar jang sanggup melaksanakan tjita-tjita Mughajat Sjah jang besar itu. Sedjak umur 17 tahun Iskandar Muda telah menggenggam kekuasaan dalam tangannja untuk melaksanakan tjita-tjita itu, dan ia membuktikan bahwa dalam pemerintahannja lebih daripada separoh pulau Sumatra dan sebahagian besar Semenandjung Malaja digabungkan mendjadi satu keradjaan besar dan kuat serta teratur, jang menundjukkan pribadinja adalah seorang ahli tutanegara dan pemerintahan tokoh besar. G.L.Tichelman, seorang diantara ahli ketimuran Belanda jang banjak menjelidiki sedjarah purbakala Atjeh, menjebutkan Iskandar Muda "de Atjehsche Alexander de Groote", Alexander Agung Atjeh. Tichelman berkata: "Hij is ongetwijfeld de grootste der Atjehsche Sultans geweest en leeft als een schitterende figuur in de Atjehsche traditie voort", dengan tidak ragu-ragu ia adalah seorang sultan Atjeh jang terbesar, jang pernah hidup sebagai tokoh jang gilang gemilang dalam tradisi Atjeh (T.I.T.L.V., dl. LXXIII, 1933, afl. 2-3).

Dr.C.Snouck Hurgronje menjebutnja "den vorst van het oude Atjeh bij uitnemendheid", radja Atjeh jang istimewa dalam zaman jang lampau (De Atjeh ers I:136). sementara J.Jongenjans dalam kitabnja "Atjeh" menjebut "vorst van groot formaat", radja tokoh besar (hal. 11).

Iskandar Muda beroleh kehormatan ini, karena ia dianggap penjuman daripada keturunan sultan Atjeh, ia dianggap seorang jang berdjasa dapat mempersatukan keradjaan-keradjaan ketjil di Sumatra dan Malaja mendjadi Atjeh Besar,

ia dianggap.....

ia dianggap seorang jang ahli dalam diplomasi dan siasat negara didalam dan diluar negeri ia dianggap seorang jang berdjasa dalam menentang pendjadjah-pendjadjah Barat jang hendak menguasai Indonesia, ia dianggap pentjipta undang-undang dasar jang pertama dari keradjaan Atjeh jang luas itu, ia dianggap pentjipta stempel keradjaan, jang terkenal dengan "tjap sikoereueng", dalam masanja djuga diatur keangkatan radja-radja dan penetapan wilajah-wilajah dengan keputusan sultan, jang lebih dikenal dengan "Sarakata", dalam masanja ditjapai kemadjuan ilmu pengetahuan dan kebudajaan di Atjeh jang memuntjak, dan dalam masanja djuga dianggap pernah terdjadi hubungan perdagangan dan lalu-lintas jang baik, sampai banjak menarik perhatian luar negeri. nja

Dengan kebidjaksanaan Iskandar Muda mengatur alat-alat pemerintahan daerah demikian rupa, sehingga setiap waktu dapat digunakan untuk kepentingan pemerintah dan peperangan. Ia menetapkan panglima-panglima jang akan membantu radja dan memimpin daerah Keraton, ia mengangkat kepala-kepala pimpinan tentara rakjat daerah, jang dinamakan hulubalang, jang setingkat dengan radja, ia membagi-bagi daerah dalam seksi jang diberi nomor berangka dan pemimpin (Imeum), guna membuat seluruh rakjat siap dan waspada untuk menghadapi sesuatu peperangan. Disamping itu untuk menghindarkan silang sengketa mengenai pergantian sultan ia membuat peraturan-peraturan adat jang harus ditempuh (adat Poteu Meureuhom), disamping ia mengangkat ulama-ulama besar mendjadi kadi dan penasehatnja dalam urusan hukum hukum agama, seperti jang terdjadi dengan pengangkatan Sjeich Abdurrauf (1607-1636), imam mesdjid raja jang pertama, sehingga terdjadi sembojan jang terkenal "Adat ba' Poteu Meureuhom, hukum ba' Sjiah Kuala, kanun ba' Putroe Phang, reusam ba' Lakseumana", hukum pemerintahan bersumber kepada Iskandar Muda, hukum agama kepada Abdurrauf, penetapan lembaga kepada Putroe Phang dan penetapan tjara kepada Lakseumana.

Umumnja dapat kita katakan bahwa zaman pemerintahannja (1550-1560), jang lahir dan berdjalan sekitar kehidupan Iskandar Muda adalah zaman jang gilang-gemilang, zaman keemasan dalam sedjarah Atjeh. Perdagangan dan perhubungan membawa kekajaan dan kemakmuran bagi rakjat dan bagi kemadjuan istana. Ilmu pengetahuan berkembang, kebudajaan dan kesenian mengalami puntjaknja. Orang-orang alim dari luar negeri, dari Mesir, dari Syria dan dari Arab, datang bertempat tinggal di Atjeh untuk mengadjar dan memimpin perguruan-perguruan tinggi,

membuat.....

membuat terdjemahan-terdjemahan dari kitab-kitab jang penting, menulis karangan-karangan jang bersifat encyclopaedis, kitab-kitab Islam dalam ilmu tafsir, fiqh, ilmu tauhid, ilmu tasawwuf, hadist dan achlak, dan ilmu-ilmu lain jang sampai sekarang masih banjak ditjetak dan disiarkan serta dipeladjari diseluruh negara-negara Islam jang berbahasa Arab dan berbahasa Indonesia.

Sebagaimana jang dikatakan oleh K.F.H. van Langen dalam kitabnja "De Inrichting van het Atjehsche staatbestuur onder hetSoeltanaat" ('s-Gravenhage, 1888) dan jang dikemukakan oleh Dr.P.A.Hoesein Djajadiningrat dalam kitabnja jang terkenal "Critisch Overicht van de in Maleische werken vervatte gegevens over de geschiedenis van het Soeltanaat van Atjeh" (Bijdr.Kon. Inst. dl. 65,1911), peraturan-peraturannja jang bertali dengan kepolisian dan kehakiman diikuti orang dan dilaksanakan dengan seksama djauh sampai masa-masa dibelakangnja.

Mengenai ketirunannja dapat ditjeriterakan sebagai berikut. Sultan Mansur Sjah seorang putra Sultan Ahmad Perak, jang ditawan dan dibawa ke Atjeh dalam masa Riajat Sjah II, pernah mengendalikan keradjaan Atjeh, tetapi mati terbunuh dalam tahun 1587, dan golongan jang menentangnja mengangkat Radja Meugat Bujung Inderapura mendjadi Sultan Atjeh dengan gelar Sultan Alaiddin Riajat Sjah III. Dalam Tahun 1589 naik tachta keradjaan Atjeh Sultan Alaiddin Riajat Sjah IV, jang lebih dikenal dengan gelar Sajjidil Mukamil. Salah seorang putrinja, jang bernama Putri Indra Wangsa, pernah kawin dengan Sultan Mansur Sjah, anak Abdul Djalal, anak dari Riajat Sjah II, dan dari perkawinan ini lahirlah Radja Darma Wangsa atau Perkasa Alam, jang kita kenal dengan Iskandar Muda itu.-

Dalam masa pemerintahan Sajjidil Mukamil ini, keadaan di Atjeh hampir sama dengan dalam masa pemerintahan Riajat Sjah II. Keradjaan Atjeh disamping mempunjai angkatan perang laut dan darat dengan panglima-panglimanja dan perwiranja jang terkenal gagah perkasa, djuga mempunjai barisan angkatan perangdari kaum wanita, jang dikepalai oleh seorang laksamana wanita jang terkenal dengan nama Laksamana Mala Hajati, jang pernah disinggung dan dipudji-pudji oleh Marie van Suchtelen dalam bukunja. Diantara pahlawan-pahlawan wanita jang banjak itu sedjarah menjebut Tjut Meurah Inseun, seorang wanita jang terkenal keperwiraannja dan keberaniannja dalam masa Iskandar Muda. Tatkala Atjeh menggempur Cornelis de Houtman dan menawan Frederick de Houtman dan kawan-kawannja serta kapal-kapalnja dalam tahun 1599, pasukan Mala Hajati turut bersama-sama.

Sesudah.....

Sesudah diangkat mendjadi sultan oleh kumpulan orang-orang besar itu, Iskandar Muda berangkat ke Atjeh Besar dan menurunkan Sultan Muda Ali Riajat Sjah V. Perang saudara terdjadi, Iskandar Muda tertawan dalam Keraton, tetapi pahlawan putri Tjut Meurah Inseun dan Laksoumana Meurah Ganti, jang memegang kekuasaan kraton ketika itu, melepaskan Iskandar Muda.

Dalam masa perpetjahan inilah, Portugis dengan armadanja menjerang Atjeh dan mendarat diteluk Gigieng di Pidie. Orang menjangka, bahwa pendaratan itu sudah dengan persetudjuan dari Maha Radja Pidie ketika itu, Radja Husein Djeu, saudara dari Radja Muda Ali Riajat sjah V.

Sesudah selesai dengan pengangkatan mendjadi sultan Atjeh, Iskandar Muda mempersiapkan dirinja untuk mengadakan perlawanan terhadap angkatan Portugis, jang dipimpin oleh Martin Alfonso de Castro. Untuk sementara ia meninggalkan persoalan-persoalan dengan pamannja, jang baru turun dari tachta keradjaan Atjeh. Ditjeritakan bahwa, pasukan Iskandar Muda jang disusun setjara istimewa bertempur siang malam menghadapi angkatan Portugis itu, dan pada achirnja (Djuni 1606 M.) mereka berhasil mengalahkan tentara Portugis, jang dipimpin oleh Martin Alfonso de Castro. Iskandar Muda memperoleh banjak rampasan jang berupa kapal, alat sendjata dan barang-barang lain jang berharga.

Daripada sedjarah ini disusunlah adegan Iskandar Muda, ketika ia menjerang tentera Portugis di Gigieng dan mengusir seluruhnja pendjadjah itu dari daerah Atjeh. Sebagaimana ia dibantu oleh pahlawan wanita Tjut Inseun, jang mengeluarkannja dari pendjara pamannja, dalam peperangan ini ia dibantu djuga oleh pahlawan wanita itu dan oleh Laksoumana wanita Mala Hajati jang berpengalaman dalam peperangan.-

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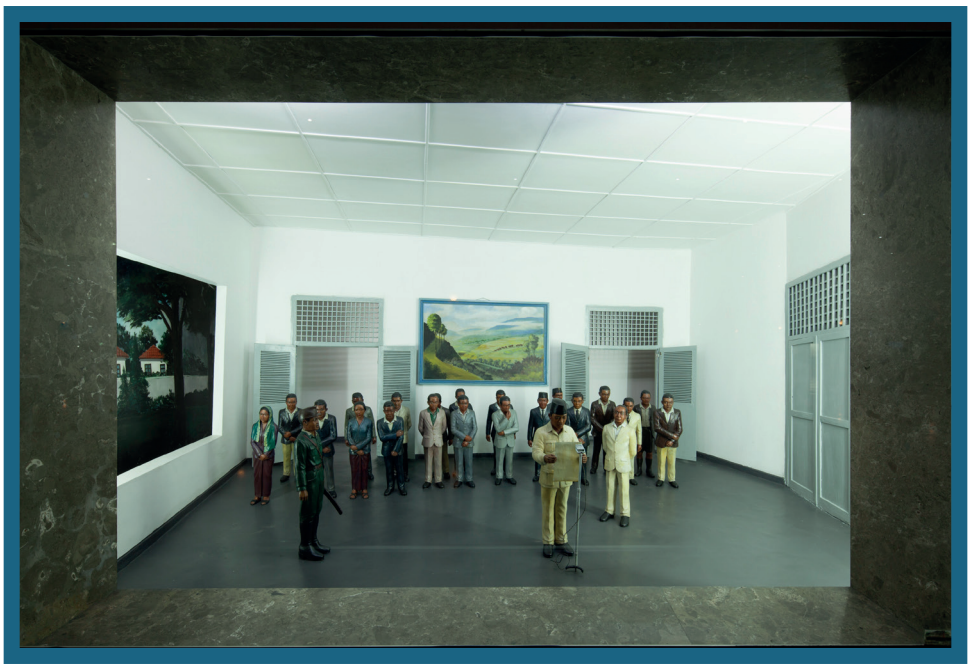
UTJAPAN TERIMA KASIH .

Terima kasih jang tidak terhingga untuk melengkapkan keterangan-keterangan adegan ini , kami sampaikan kepada :

1. P.T.Panglima KODAM I Iskandar Muda , Atjeh ;
2. P.T.Gubernur dan Wk.Gubernur Atjeh ;
3. Bapak Residen Ibnu Sa'dan, Banda Atjeh ;
4. Bapak Kol.T.Hamzah , Bandung ;
5. Sdr.Tw.Hasjim Medan;
6. Sdr.M.Said, Medan ;
7. Sdr.T.Tjut Ahmad Peureumeue", Meulaboh ;
8. Sdr.H.M.Zainuddin, Medan
9. Sdr.Tgk.Junus Djamil, Banda Atjeh ;
10. dan lain-lainnja .-

Proklamasi



This is definitely THE must-see diorama in this museum as it is a very, very important landmark in the struggle of Indonesian independence! The guy in white with a *peci* (traditional cap), somewhat central in this diorama, is Sukarno. The paper he was reading out loud, is the proclamation of Indonesia's independence. The other guy in white, in a suit, a bit behind Sukarno, is M. Hatta. Soon after this event, they become Indonesia's first president and vice president. The authoritarian regime that assumed power after them, New Order, avoided their individual achievements and heroism by acknowledging them as package "Sukarno-Hatta". Pretty much like your Mc Donald's happy meal. Even our biggest airport is named in that way, Sukarno-Hatta International Airport.

Before you read more of this text, you can look at the diorama while observing the two photographs, and treat it like a what's-the-difference game! So, what's the difference between the photograph of the independence proclamation and the diorama?

'Fun' fact about this diorama is hinted by the two archival photographs in this part. The first one is of the proclamation reading itself. Showing you similar depictions with the diorama. In this photograph, you can see that there is a huge painting in the background wall which you can only subtly see. The second photograph is of another event happening in the same terrace of Sukarno's house, located at Jl. Pegangsaan Timur No. 56. In this photograph, you can clearly see the painting on the wall. It is a painting by Henk Ngantung (who was once Jakarta's Governor), titled *Memanah* (Archery, 1943).

What was the necessity to display a rather random unknown-artist's landscape painting in the background of such an important event? Who decided to put a different painting in the diorama? Was it the military general who led the museum's finalization of dioramas after Soeharto assumed power? Or was it the artists supervising the diorama-making? Why?

PROKLAMASI KEMERDEKAAN

DESKRIPSI.

ADEGAN POKOK : PENAIKAN SANGSAKA MERAH PUTIH.

Jang akan dilukiskan dalam 3 dimensi ini ialah peristiwa jang terjadi pada tanggal 17 Agustus 1945 di Pegangsaan Timur 56, hari Djum'at djam 10.00 pagi. Peristiwa itu ialah penaikan Sang Saka Merah Putih, setelah pembatjaan Proklamasi Kemerdekaan Indonesia oleh Ir Sukarno. Seperti terlihat dalam gambar, saka penaikan sang saka Merah Putih ini dilakukan oleh beberapa orang, seperti terlihat pada foto. Dari kiri kekanan Ir. Soekarno, Drs. Moh. Hatta, Abdul Latif Hendraningrat, Belum dikenal, Ibu Fatmawati Soekarno, Ibu Trisnari, Belum dikenal, Belum dikenal, Belum dikenal, Belum dikenal.
Dan seterusnja lihat foto.

DIDINDING KIRI: TEKS PROKLAMASI DIUKIR DALAM AKSARA HIJAI.

Teks Proklamasi jang diukir dalam dua dimensi didinding kiri ini ialah Teks Proklamasi jang dibatjakan Bung Karno pada tanggal 17 Agustus 1945 di Pegangsaan Timur 56, Djakarta, hari Djum'at djam 10.00 pagi. Ialah teks jang dibuat oleh Bung Karno sendiri dan ditandatangani oleh Bung Karno-Hatta atas nama Bangsa Indonesia. Naskah Proklamasi itu kemudian diketik oleh Sajuti Melik dan jang bunjinja adalah sebagai berikut :

Proklamasi / dengan ini

Kami Bangsa Indonesia menjatakan Kemerdekaan Indonesia. Hal-hal jang mengenai pemindahan kekuasaan d.l.l., diselenggarakan dengan tjara saksama dan dalam tempo jang secingkat-singkatnja.

Djakarta, 17 - 8 - '05
Atas nama Bangsa Indonesia
Soekarno/Hatta.

Disebelah kiri teks Proklamasi ini diukiskan pula pembatja pernjataan Proklamasi Kemerdekaan Indonesia. Ir Soekarno atas nama bangsa Indonesia dengan memang teks proklamasi dicuka mikrofon.

DIDINDING TENGAH : LUKISAN PERSATUAN MASSA BANGSA INDONESIA.

Persatuan massa jang akan dilukiskan didinding tengah ini ialah persatuan bangsa Indonesia pada tanggal 19 September 1945.

Pada.....

II. HISTORIOGRAFI.

Indonesia dibawah Pendudukan Fasisme Djepang.

Setelah Djepang dapat merebut kekuasaan di Indonesia dari Belanda (9 Maret 1942),maka mulailah Djepang membongkar segala pengaruh Barat (Belanda) di Indonesia.Penghapusan pengaruh dan unsur Barat ini dimaksud Djepang untuk mengadakan Japanisasi disini sebagai langkah menudju tjita2 mendirikan Kemakmuran bersama Asia Timur Raya dibawah pimpinan Djepang.

Pada mulanja semua gerakan nasionalisme di Indonesia dilarang,karena Nasionalisme dianggap Djepang amat berbahaja.Tetapi kemudian politik jang demikian itu diubahnja karena Djepang ingin mendekati rakjat untuk memperoleh bantuannja.Mereka mulai mendekati tokoh2 nasionalis Indonesia,jang dimaksudkan hendak dipakainja sebagai alat memperopagandakan ideologinja,sehingga dengan demikian Djepang bisa memperoleh dukungan dari rakjat.Organisasi2 rakjat didirikan untuk berbagai keperluan membantu Djepang dalam menghadapi sekutu.Djepang meminta sedjumlah besar tenaga rakjat Indonesia,untuk prodjurit penempur,kerdja rodi,pemeliharaan keamanan dalam negeri dan berbagai projek besar lainnja jang berhubungan dengan keperluan perang Djepang.(1) Disamping itu Djepang masih mengerahkan usahanja untuk mengerahkan tenaga rakjat lainnja untuk memperlantjar djalannja administrasi negara disini.(2) Pengerahan tenaga Rakjat ini tidak sadja dilakukan dengan suka rela,tetapi banjak terdjadi dengan diikuti kekerasan dan kekedjaman.(3)

Seluruh objek perekonomian di Indonesia dipegang erat oleh Djepang.Hal ini disebabkan karena faktor ekonomi mempunjai hubungan penting dengan Perang jang mereka lakukan.Djepang mengarahkan tenaga rakjat untuk memperodusir bahan makanan sebanjak-banjaknja. Tanah2 perkebunan,baik milik rakjat maupun milik orang2 Barat, dibongkar mendjadi sawah dan ladang serta lapangan pertanian lainnja.(4) Untuk menusukseskan usaha ini Djepang memperbaiki sistim pengairan,memberikan pupuk tanaman,membasmi hama dan mengerahkan tenaga pemeliharaan d.l.l. Pada saat panen,maka sebagai besar hasil panen harus diserahkan kepada Djepang dan hanja sedikit selebihnja untuk rakjat.Tindakan ini banjak sitentang rakjat dan sangat menjakiti hati rakjat,Politik pengadilan bahan makanan ini dilakukan dengan kerasa,karena makanan dipakai untuk keperluan perbekalan tentara dimedan perang,untuk distribusi kepada rakjat dan jang penting ialah untuk mentjegah agar bahan makanan itu tidak djatuh ketangan gerilja Sekutu.

Pada waktu.....

Supersemar

Here's the last of our attraction within the museum! After such a hot and most likely long walk surrounding Monas, you must be tired. You must rest or you may become sick. It is indeed okay to take a nap in this museum! By the time you reach this attraction point, you might have seen a couple of people sleeping in the museum floor, anyway. Our final attraction may even be seen as a suggestion for you to take a break, a nap, some sleep, amidst the depictions of struggles towards Indonesia's freedom as a nation.

Set in a domestic and a very private space, a bedroom where someone is sleeping on the bed, this diorama depicts the so-called handover of power from Sukarno's guided democracy to what we now acknowledged as Soeharto's authoritarianism. The three military officers sitting next to the bed are supposedly delivering the a decree that allowed Soeharto (and his military back up) to take charge of the state's sovereignty. Three version of the decree is kept in different institutions, yet, until now, the authentic copy is nowhere to be found. Therefore, it is not too much to imagine that such decree may only be delivered in the dream of that person lying on the bed in this diorama that was set in March 11, 1966.

HARIAN KOMPAS
Sabtu, 12 Maret 1977.-

Kompas/da

KEBANJIRAN — Ruang diorama di lantai bawah Monumen Nasional Jumat kebanjiran akibat hujan deras. Air mengalir kedalam ruang itu lewat ventilasi. Menurut rencana ventilasi itu akan ditutup dengan pintu kedap air dan baru dibuka kalau hari tidak hujan.

Ruang Diaroma Kebanjiran

Kunjungan Presiden Batal

Jakarta, Kompas.

Kunjungan Presiden dan Nyonya Tien Soeharto ke Monumen Nasional untuk meninjau diorama adegan "Surat Perintah 11 Maret" di lantai bawah Jumat kemarin di batalkan, karena ruang bawah tersebut digenangi air setinggi 60 sentimeter.

Air yang menggenang ini adalah akibat curah hujan Jumat pagi. Brigjen Nugroho mengatakan, air masuk ke lantai bawah itu lewat lobang angin (ventilasi).

Kunjungan Presiden itu direncanakan dengan peringatan SP 11 Maret atau yang lebih dikenal dengan "Super Semar", khususnya akan melihat kembali hasil perubahan pada diorama SP 11 Maret yang tahun lalu dikoreksi oleh Presiden. Rencananya, kalau perubahan yang telah dibuat itu disetujui, maka Monas yang sudah lama di buka untuk umum itu akan diresmikan dalam waktu dekat.

Adegan diorama yang dikoreksi itu adalah adegan yang menggambarkan Presiden mengenakan pakaian militer, sedang seharusnya ia berpiyama dan berbaring di atas tempat tidur. "Pada waktu itu Presiden sedang sakit ketika menerima tiga perwira tinggi di ruang tidurnya di Jalan H. Agus Salim," demikian penjelasan Kepala Pusat Sejarah ABRI Brigjen Nugroho Notosusanto kepada pers di ruang bawah Monas ketika ia menyaksikan pekerjaan memompa air dari ruang bawah tersebut.

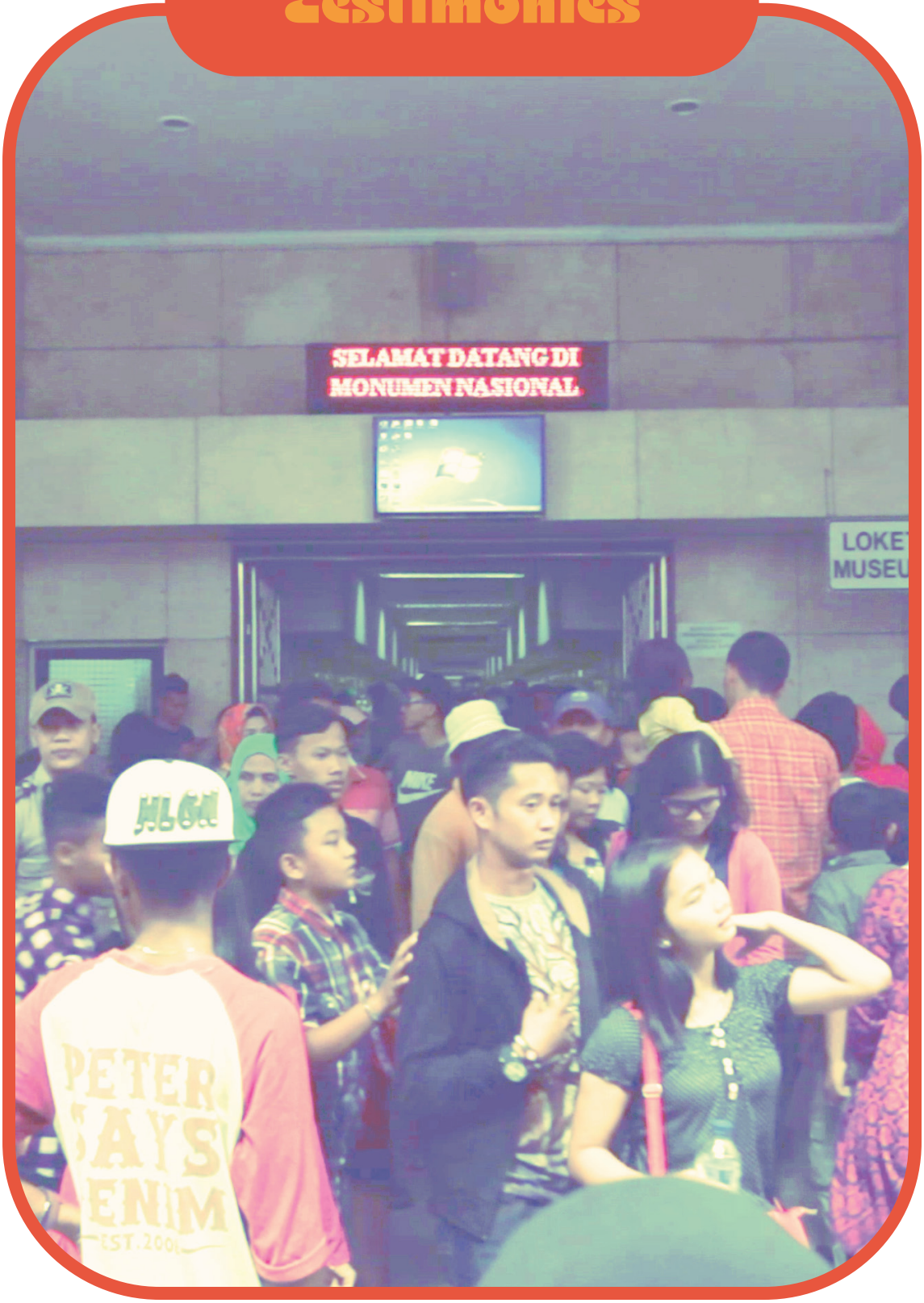
Dikatakan, Presiden tidak berkeberatan digambarkan dengan pakaian piyama, karena memang demikianlah keadaan sebenarnya saat itu.

Pada diorama yang sekarang sudah dirubah. Terlihat Presiden yang saat itu menjabat Panglima Kostrad berbaring beralas kepala tiga bantal. Tiga perwira tinggi yang menghadap dan duduk di kanan tempat tidur adalah Brigjen M Jusuf (sekarang Menteri Perindustrian), Brigjen Basuki Rachmat (almarhum) dan Pangdam V Jaya Amirmachmud. Adegan ini menggambarkan ketika mereka mendapat petunjuk ilham sebelum berangkat menuju Istana Bogor menemui Presiden Soekarno yang kemudian menerima SP 11 Maret yang bersejarah itu.

Di lantai bawah itu kini di tempatkan 48 diorama, menggambarkan sejarah nenek-moyang sampai adegan Penentuan Pendapat Rakyat Irian Barat. (ds).

When Museum Monas was about to be opened for public, Soeharto wanted a final look at this particular diorama. But, the spirit of Museum Monas did not seem to approve his visit. The museum literally flooded itself! It wasn't even a rainy season! The spirit of Museum Monas seemed to want to send the president back to his bedroom on that day. What could he have dreamt on that day, March 11, 1977, exactly 11 years after the so-called decree is dated?

Testimonies



The Monas dioramas were to be the History of National Struggle Museum, depicting the Indonesian people's struggle to attain independence. Up to when West Irian returned to Indonesia, full stop. Finished.

There were descriptions written by the historians. And the historians always held discussions together to decide things, to determine how the scenes should look ... There were descriptions alongside the historical information, and also a conclusion about what form the diorama should take. But there was nothing concrete. For example, for the Diponegoro War, it just concluded that this was the story. After the story, there were never any images.

Then we, the implementation team, would draw it according to the description. Then we would submit it. "Was it like this, sir?" "Change this." "Not at all." It could be four or five times that it would be described and only then would it be okay. Four or five times to get it okay.

Sukarno said I had to be able to do it! It was from that insistence that we drew our strength and curiosity. It was from his spirit. We had to be able to do it! Had to! Must! Always had to be able!

[...]

About the composition of each event: Did it really look like this when it actually happened? Not even the historians could say anything on this. So, I engineered it.

I had to face not just one single historian. I had to face a collective of historians. There were at least nine or ten for each diorama description. So, we would propose something, they would discuss things, they would advise us, we would change things. We always had to find a point where we agreed on things.

Because the diorama domes were already there, we only engineered, masterminded, created the scenes. We were putting the historical scenes in perspective. All of our made-up scenes, we would propose them to the historians. Of course, these scenes were firstly proposed in the form of a sketch. From that sketch, we would fix or change things, then turn it into figures. Unfinished clay figures. We would arrange those figures in the domes to look at the relative scale, and take photographs—the figures' composition and everything. Once the proposed scene and the perspective were agreed, we would execute the figures ...

Perspective-wise, we would begin from the part that is seen as the front. Then we would pull a line, a rope, to the vanishing point. If the scene included a building, we had to measure the proportion of human height and the building's height. So we would pull a rope from the furthest point of view.

The painter who painted the dioramas, we always had to control him from the outside. The backgrounds are of course not only figures, but paintings of spaces. We had to control things so there was balance between the figures and the paintings. We had to do this from outside the dioramas.

If the painters had painted straight lines, it would have looked tilted from outside the dome. When I say outside, I don't mean standing just outside the diorama window, but even further back from the window, about 1 metre further back. If the painters had painted straight lines, it would have looked tilted from outside the dome.

-Edhi Sunarso
Sculptor, Supervisor for Monas dioramas

(Source: Nicholson, Tom, Grace Samboh, and Edhi Sunarso. "Towards Figures of Dedication, and a Flood (2015)." *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, no. 1 (2017): 221-230. doi:10.1353/sen.2017.0009)

REPUBLIK INDONESIA

SEKRETARIAT NEGARA
KABINET PRESIDEN

DJL. SEGARA IV No. 2
TIL.: OG. 48098 - OG. 49361 - OG. 49362
PERHATIAN: WAKTU MEMBALAS SURAT INI HARAP MENJEBUT TANGGAL DAN NOMORNJA.

No. :
LAMPIRAN :
HAL. :

SURAT - KETERANGAN
No. 7/Ktr./U.P./66.-

Dengan ini diterangkan bahwa :

N a m a : Saudara Edhi Sunarso

Pekerdjaan : Dosen Akademi Senirupa R.I./Ketua Team Pematung keluarga Artja di Jogjakarta.

mendapat tugas dari P.J.M. Presiden sebagai pelaksana/Koordinator projek2 Patung Monumen A.U.R.I., Patung Dekorasi Djembatan Sungai Musi, Dekorasi Perhotelan, Monumen Nasional dll.

Harap jang berwadjib dari instansi Militer maupun Sipil supaja memberikan bantuan kepadanja djika diperlukan.-

Djakarta, 8 Djanuari 1966.-

SEKRETARIS PRESIDEN-
KEPALA KABINET PRESIDEN,

SEKRETARIAT NEGARA KABINET PRESIDEN

(D J A M I N).-

Dinormalisir (10.000 lb. A4). P.N. Pertj. Negara R.I. — Djkt. 2790—'65

This diorama is not for me and nor for the male historians who are present here but for the Nation, for the future generation.

- Sukarno
The First President of Indonesia

I hand it over to you [the committee] to make the whole of the Indonesian nation live in the imagination of the highest greatness. Work as well as you can so that when this museum is opened each person who enters, Indonesian or foreigner will feel, "Yes the Indonesian people were a great people, Yes the Indonesian people are becoming a great people again."

- Sukarno
The First President of Indonesia

(Source: Panitia Museum Sedjarah Tugu Nasional, Laporan Umum, p. 198, in Katharine E. McGregor, *Representing the Indonesian Past: The National Monument History Museum from Guided Democracy to the New Order*, 2003, Southeast Asia Program Publications at Cornell University)

When work on the museum project finally resumed in 1969, the New Order was firmly established. The new regime appointed a smaller museum committee and handed control of the museum project over to Nugroho Notosusanto. There were several reasons behind the regime's appointment of Nugroho to this position. Although it was true he had participated in the first museum committee, a fact that might have worked to his disadvantage with the new regime, by 1969 Nugroho was acting as head of the Armed Forces History Center. By the time the Museum Monas project was resumed, he had already completed several important histories on behalf of the New Order regime. Having served in the independence struggle as a member of the Student Army, Nugroho was a committed nationalist and a firm supporter of the military. Following the independence struggle, he had, in fact, wanted to become a soldier. When his father opposed this idea, Nugroho acceded to his father's wishes, but it appears he never completely gave up his military ambitions. Nugroho was therefore a person whom the army-dominated regime felt it could trust to present its version of the national past.

.....

Under Suharto's guidelines, the New Order museum committee sought to make the military a central focus of the revised version of Museum Monas and even looked for ways to project a martial tradition further back into the Indonesian past. The committee also faced the obstacle of representing the abstract Pancasila values as part of a longer Indonesian tradition. Nugroho Notosusanto seriously considered the issue of how to deal with Sukarno as an historical figure. The scene that provoked the most serious deliberations, however, was the one representing Supersemar (Surat Perintah 11 Maret, The letter of March 11, 1966). While he generally avoided intervening in plans for the museum to the extent his predecessor had done, Suharto took great interest in this scene, and he made his opinions known. Suharto instructed the New Order committee to make certain the exhibits reflected recent changes in national direction, especially increased military influence. The dilemma for the committee was that the Indonesian military had only been created in 1945, while the museum displays covered more than four centuries of history. In Section B of the museum, dealing with anti-colonial resistance, the New Order committee had planned to include depictions of virtually the same heroes as the Guided Democracy committee. They chose, however, to emphasize the military deeds of these men rather than their status as individual heroes who resisted colonialism. The scene labeled "Pahlawan Diponegoro" (the hero Diponegoro) in the 1964 outline, for example, was changed to "Perang Diponegoro" (the Diponegoro War). The word perang (war) similarly replaced the word pahlawan (hero) in scenes concerning Iman Bonjol and Si Singamangaradja. By shifting the emphasis in these scenes, the museum committee head, Nugroho, attempted to highlight a tradition of knighthood or soldiery to further "naturalize" and justify the New Order military's increasing role in domestic politics. An interesting adjustment to the scene titled "The Birth of the Indonesian Military" was the addition of a backdrop showing Borobudur.
Borobudur is a symbol for the ancient past, for the golden age, the time at which Indonesia was great." By positioning the military in the foreground of Borobudur, Nugroho attempted to associate this ancient temple with Indonesia's military, thereby suggesting that the nation's military tradition was equally old.

- Katharine E. McGregor
Historian

(Source: Katharine E. McGregor, *Representing the Indonesian Past: The National Monument History Museum from Guided Democracy* to the New Order, 2003, Southeast Asia Program Publications at Cornell University)

Blueprints for the planned diorama in Monas were initially done 1964. However, this plan hadn't had the time to be executed as the gradual regime transition commenced in 1965. It was only in 1970 that the diorama project was completed under the New Order. Before and after 1965, Saptoto and Edhi Soenarso from Yogyakarta remain as the artists responsible for this diorama.

Alterations in the diorama from the 1964 blueprints to the 1970 execution are:

In 1964, there was a diorama of Sukarno standing in front of the colonial court. In 1970, this scene was removed. The 1926-1927 Rebellion diorama in the 1964 blueprint is replaced with Digul 1927. In the Digul diorama, accounts concerning details that political prisoners there were not all communists and were of different ideologies are obliterated. Whereas the 1926-1927 Rebellion diorama depicted a scene from the people's invasion of the Glodok prison in 1926. This scene calls to mind the views of Bastille Prison invasion in Paris, 14 July 1789, during the French Revolution.

The 1970 diorama also omitted depictions of the Presidential Decree and Ganefo. What's also interesting is the replacement of the Genesis of Pancasila from the 1964 plan to the Officiation of Pancasila and 1945 State Constitution, 18 August 1945 in the 1970 diorama. This indeed corresponds to the plot made by Nugroho Notosusanto, who in 1970 held the position of Head of the Historical Centre of the Indonesian Army and appointed by President Soeharto to be in charge of the said diorama.

Diorama which didn't exist in the previous blueprint, but added in 1970 are, amongst others, Guerrilla Efforts in the War for Independence 1945-1949, Major General Sudirman Leading the Guerilla Fight of 1948, National Day of Pancasila Sanctity, and the Order of 11 March 1966. The Order of Eleventh March diorama was made in 1976, following an event reconstruction in Jalan Agus Salim, Soeharto's residence, in 1965. The reconstruction was attended by President Soeharto himself, General Amir Machmud, General Jusuf, and Brigade General Nugroho Notosusanto.

According to the artist responsible for the making of this diorama, a discussion occurred on whether Soeharto should be depicted wearing the official duty uniform or pyjamas in this event.

It would not make much sense if he were to be depicted wearing full uniform, as it is reported that Soeharto was ill and thus unable to attend the Cabinet Hearing on 11 March 1966. On the contrary, if he were to be depicted wearing pyjamas, he would look less authoritative. However, Soeharto ended up being depicted lying on the bed whilst the three generals sat on chairs positioned next to the bed. This is to show Soeharto's passiveness (McGregor, 2002, p. 117) which demonstrates that he indeed wasn't planning on, much less interested, in taking over the seat of authority.

- Asvi Warman Adam
  Historian

(Source: Adam, Asvi Warman, Sejarah: Diorama Monas, *Kompas Daily*, Sunday, 25 September, 2005. Translated from Bahasa Indonesia)

KOMANDAN PELAKSANA MONUMEN NASIONAL

SURAT KETERANGAN

No.:

KOMANDO PELAKSANA MONUMEN NASIONAL

Bersama ini menerangkan, bahwa :

1) a. Nama : EDHI SUNARSO.
   b. Pangkat : Dusen/Ketua Djurusan A.S.R.I.Djogja.
   c. Umur : 33.th.
   d. Alamat tempat tinggal : Perumahan Projek Tugu Nasional Medan Merdeka Djakarta.

   bekerdja di Projek TUGU NASIONAL Lapangan Merdeka Djakarta dengan djabatan/pekerdjaan : Seniman pada Projek MONAS di Djakarta.

2) Surat ini berlaku sebagai keterangan untuk jang berwadjib agar jang bersangkutan dapat melaksanakan tugas sehari2 dilingkungan projek Tugu Nasional dengan sebaik-baiknja.

3) Apabila pemegang surat ini terkena urusan dari jang berwadjib (Militer/Polisi), harap segera menghubungi Bagian Keamanan Komando Pelaksana Monumen Nasional.

4) Surat keterangan ini berlaku selama 1 (satu) bulan setelah tanggal dikeluarkannja.-

Dikeluarkan di : Djakarta.
Pada tanggal : 7 Djuli 1966

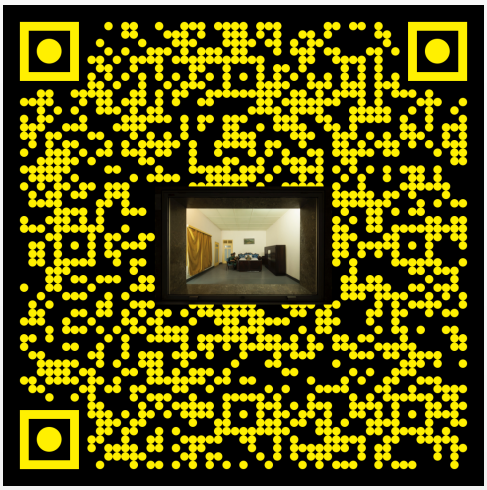
KOMANDO PELAKSANA MONUMEN NASIONAL
Wakil Komandan
u.b.
Assisten Chusus/Pa. Ur.Keaman

PEMEGANG :

(ADHI SUNARSO).-

Panitya Monumen Nasional
Direksi Pelaksana
Lapangan Merdeka Djakarta

(KUNTO SUDARSONO)
Letkol/CPM Nrp. 12687.



Sol Cai (Regular Programme Student)

“ It was in the privacy of Soeharto’s bedroom. Where he was lying ill on the bed, with a landscape painting so weirdly high on the wall above the bed that it was hung near the ceiling. Even above the tall wooden dresser with a mirror on its door, located on the right side of the room. In the room, there were also two doors, two ventilations, and a window. Oh, the curtains were yellow by the way - and two bedsides table, each on the sides of the bed. There was also a telephone on the bedside table, and a rifle. There were also three chairs beside the bed, where three generals sat, delivering the mythical 11th of March decree to Soeharto - said to be fresh from the Bogor Presidential Palace, and signed by Sukarno. This diorama that shows the handing of the Supersemar or the 11th of March decree may as well be a fiction - as there are no archival evidence of the decree ever found. And to this day, this piece of fiction is still being told as a national historical fact of Indonesia. Even until after the toppling of Soeharto in 1998, 21 years ago. Standing right here, in front of this particular diorama today, I just can’t help but to compare - this monumental event that supposedly happen prior to the 11th of March 1966 and the monumental event in my life that truly happened 26 years ago.”

Diti (Student)

"Merry Christmas 25 December 1947" - a sentence written on the right wall inside the diorama. Between the human figures assembling in the center, the walls of the room in this diorama is painted white with tall ceilings. There's the door and chairs lined up on the left side of the room. A few of the human figures stood near the door as if they were just arriving in the room. The ambience in this diorama is the ambience of a congregation gathering inside a space, that is a church in Semarang in the midst of a Christmas eve celebration. Though emphasised by the silver cross put in one of the walls, a Christmas tree, and the text saying 'Merry Christmas,' the visualisation of this space resembles more of a function room or an auditorium.

"The contributing activities of roman catholic churches in the process of nation unification," the caption for the diorama wrote. "The Roman Catholic Church through its mission gathers youths of different ethnicities and origins. Thus, creating a community of Roman Catholics within which blossom the spirit of nationalism. Their activities in the field of education and social work directly helped the efforts of the Indonesian nation, who was then in the process of unification for the goal of Indonesian independence. The Catholic Political Union took part in signing the 1936 Soetardjo Petition, which demand the colonial government to free the Indonesian nation."

What comes to my mind when I first see this diorama is, I wonder how they did it? Balancing and doing good efforts, worldly and afterlife matters, in the midst of such tense situation of the time. The time of nation unification, where they were not even the majority."

Lilu (Regular Programme Student)

"I would like to talk to you about the diorama of Kartini and how Indonesian women are seen and perceived in Indonesia. Let's begin with how Kartini is interpreted in the Museum of National History in the Nationam Monument. I think that it is interesting how it's the only one that have a woman as a main figure. Kartini is shown standing in the middle of a proposed classroom, teaching quite a number of women seated in their tables and seats. With a piece of paper each, open wall, a little blackboard at the front of the class, it seems that a lot of people were joining the class.

It is just an image, it is a story that they wanted to tell. For back in the day, women barely have any access to education. We were trained to be good in the house, be a good wife, to serve the husband. Kartini was the one who started the fire. Indonesian women were always oppressed in the community. In fact, it still is. Very recently there was a big demonstration about proposed change of laws - few of them involving women. One of the controversial ones is about abortion, ... Anyone who decides or choose to abort their pregnancy can be jailed for a maximum of 5 years."

Duta (Participant in the 2nd Batch of 2019 Enrolment)

"A remote place in the middle of a forest near the Digul River in Southern Papua. This diorama depicts two houses, and in the first house there are five, even six people who are gathering together. One of them, the one standing in front of the door, is looking to the direction of the next house and after. There is someone who looks like they're sitting in front of the house. There are also stairs leading towards this house. The next house has the same amount of people just like in the first one, sitting around, one standing at the front of the house, and in front of that house there are two children who are not wearing any clothes, who are hugged, or maybe watched by their mother, their parent. In front of the same house is also a tree, where a person sits underneath. Behind that house, there's also a child playing with their mother. In front of it, people are gathering. People are gathering, talking, chit-chatting with one another. In this diorama we could also see, a lot of people are present, a lot of people conversing with one another, gathering, and there's no sign of anxiety, worry, in all of their faces. The people there seem like they're living in harmony.

On the right side, the right-hand side of this diorama, shows 4 people standing underneath the tree, chatting, and across them are three people walking about and looking around. On their left, a colonial man is looking over them and on the right-hand side of the diorama is a sight of two important figures, talking with one another. There's no one else around – just the two of them conversing there and it seems that the colonial man standing in the middle is looking right at them. There are also two friends of the colonial man who are watching,

watching those people.

...

Contrast to the cruel description in the diorama's caption, where they explained that the height of physical and mental suffering happened, none of it is visible at all in this visualisation."

Acong (Participant in the 2nd Batch of 2019 Enrolment)

"In front of us is a diorama depicting a scene of the building of a fort which we now know as The Bonjol Fort. This fort is located in Bonjol, Pasaman Regency, West Sumatra Province.
The distance between where we stood, in the National Museum, at the basement of the National Monument, to Bonjol is almost 1500 kilometres. 2 hours by plane, and 5 hours by land transport. This fort is bordered by sharp bamboos and a deep ditch. Furthermore, this location is full of brushwood so it's difficult for the Dutch to access. A national hero is depicted in this scene, whose name is taken as the title of the diorama, Tuanku Imam Bonjol. He stands on our left, slightly forward, and he looks like he's watching the building of that fort. People look like they're digging the ditch which became the barricading defense around the fort. There are also young bamboo trees, recently planted. This diorama is talking about the matter of Padri War as the local inhabitant's form of resistance in Bonjol, fighting against the occupation of their living space by the Dutch. This diorama reminds me of another hero, Tuanku Tambusai.

...

Perhaps, he's in this diorama too. Tuanku Tambusai is a figure from Dalu-dalu, Tambusai District, Rokan Hulu Regency, Riau Province. The distance from Dalu-dalu to my house in Pekanbaru is 7 hours by land. Despite the fact that Dalu-dalu and Pekanbaru are both still in the same province, Riau. The distance from where we stand now, in Monas, to my house in Pekanbaru is 1250 kilometres.

...

I am mentioning the distance in kilometres and travel time to imagine the breadth of this area which we now call Indonesia."

ryan frontz
"Nice spot to sleep"

Theo Sudarja
"It's way better when I visited the monument in the 90's. Now the monument is more like a playground for kids, climbing all over the museum interior. Peoples are lying around and sitting at the museum floor, like what you would see at camping ground. In the 90's it's function as a museum also. But now they don't have any museum collection. Yes there is Diorama arround. The only good thing arround is the text. It's provided with text in English alongside Indonesian. Better than several other Museums and Zoo in Jakarta."

akang Asep
"History of indonesia, from the begining into the modern history called Orde Baru, are displayed in diorama of indonesian strugle. As the arabian gave good education of life, and the erupean with gold gospel glory, made indonesian back into darkness. The european didnt care about people who life here, they only care about gold, gold, gold, for 300 years indonesian live in hard work called tanam paksa, rodi,.. and etc.... Here we are... Indonesia Now. Merdeka!!!"

maMam
"Nice place for picnic.. but ..."

★★★★

didiks1813
"still attractive"

"The last time I visited this site was when I was in the second grade of junior high school. I remember how crowded back then and earlier today it was still full of people. The difference was now the area was managed tidier. Some people have family picnic on the garden. And some other waited in a line to enter the monument. It was not my lucky day because I had to wait until 3 hours to enter the top of the Monas so I might come another day due to the long line of people. Dioramas inside the monument mostly are the same with ones in the Vredeburg Fort in Yogyakarta in my opinion. But still this monument is always an interesting site to visit."

★★★★

sarah999999999
"Great for History Buffs"

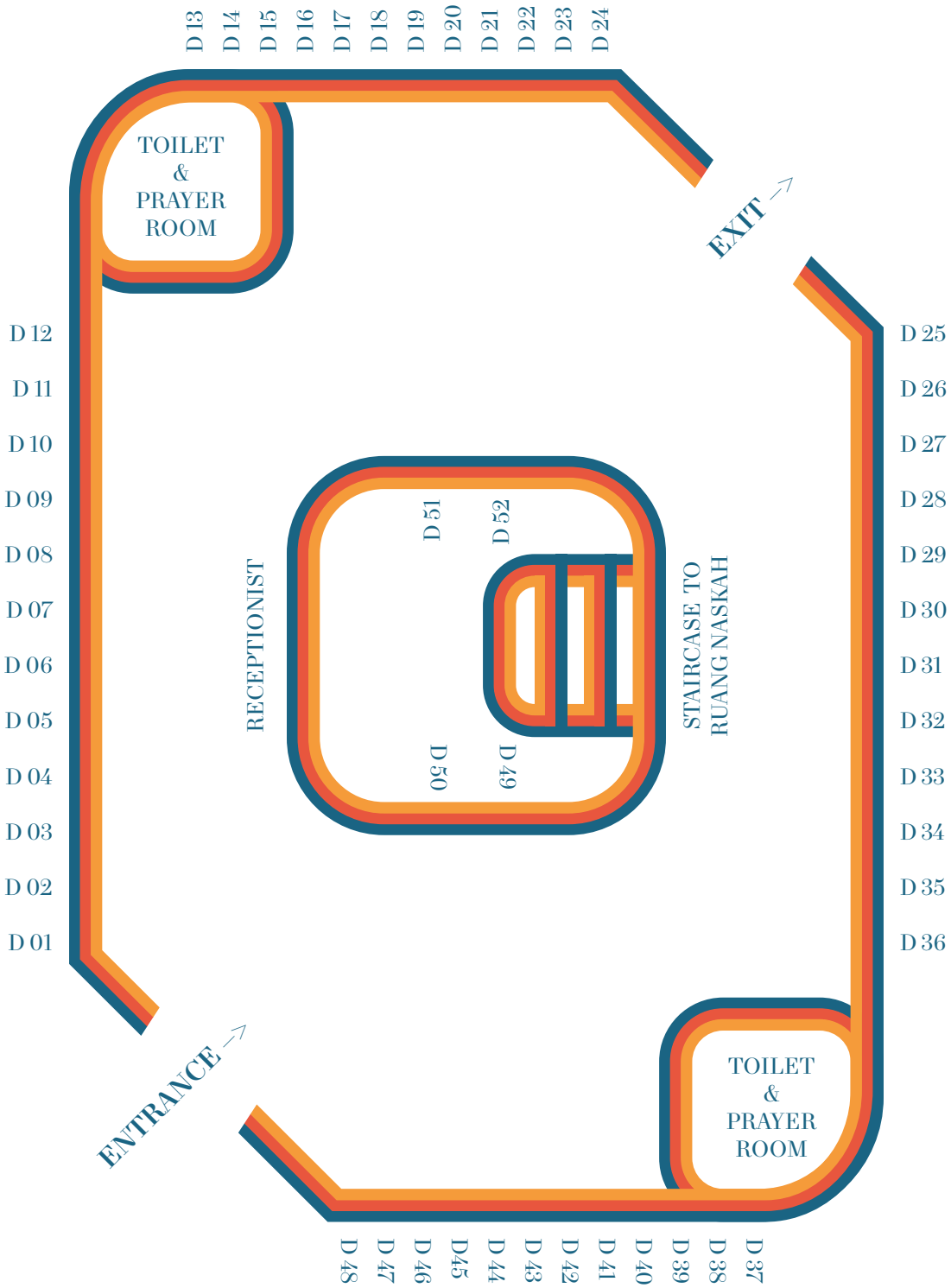
"With an 24 hour layover in Jakarta and a bit of jet lag, I took a recommendation from my hotel to take a taxi to visit the MONAS. First the grounds that the MONAS sits in is a large park that you can walk about and great for people watching. Most of the visitors were Indonesian, so it is a great away to feel like you are a part of the culture to fit in. (well as much as I can being blonde and blue eye. Yes I felt like I stood out, but I felt very safe walking around by myself.)

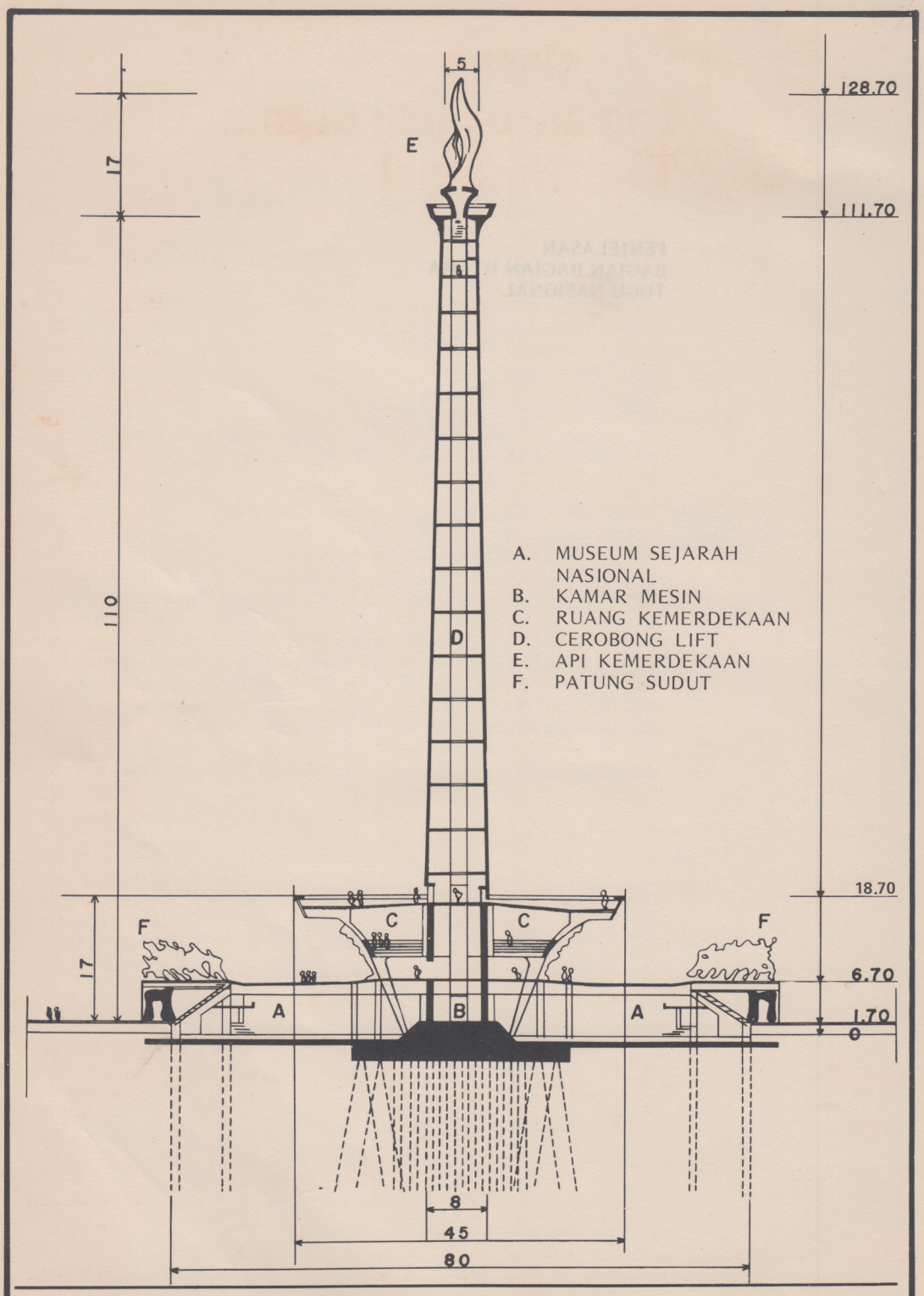
Under the MONAS was an underground museum, which walked through the history of Indonesia. I found it very informative. The descriptions were written in both Indonesian and English. It was also a great place to escape the humid and hot weather outside. Many of the Indonesian families would bring their own food and having a picnic on the marble floors of the museum. I would recommend bringing water, though they do have vending machines for soda and water in the museum area. The machine did not accept the Rp5,000 bill that I had. :-(

There is an elevator to the top of the Monument. After standing in line for 20 minutes, I skip it, since the line did not move and wrapped 3/4th around the monument. Get there early to avoid the line."

What to do in Museu Monas?

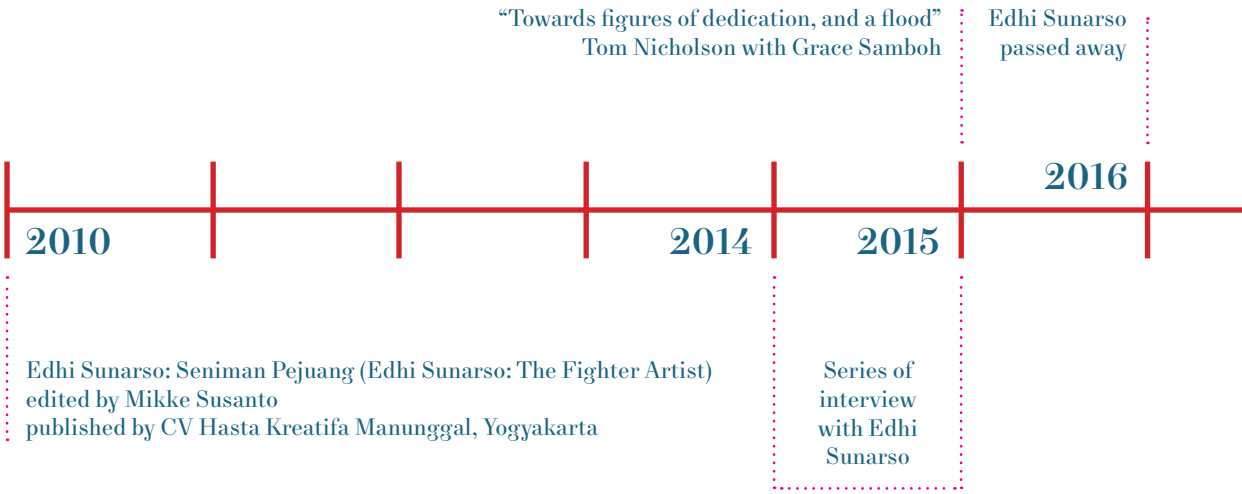
Museum Monas Layout





IRISAN TEGAK TUGU NASIONAL

Project Context



"As if there is no sun"
Carnegie International 58
Pittsburgh, USA

Visualization of the National History: From, by and for whom?
Contested Modernities exhibition
Berlin, Germany

Edhi Sunarso: Penggubah Monumen Bangsa
written by Grace Samboh & Ratna Mufida
published by Pusaka Seni Rupa, Jakarta

Fields: On Attachments and Unknowns
SA SA BASSAC gallery and resource centre
Phnom Penh, Cambodia

Arsip Kini Untuk Seni Esok 'Membangun Sumber Data'
Galeri Fakultas Seni Rupa Institut Kesenian Jakarta
Jakarta, Indonesia

"I was born in Indonesia"
Tom Nicholson

2017 **2019** **2020** **2021** **2022**

Edhi Sunarso's 1000th days of death commemoration
Griya Seni Hj. Kustiyah & Edhi Sunarso (House of Kustiyah & Edhi Sunarso's Art)
Yogyakarta, Indonesia

FOMO/JOMO: Hacking modernity's dualism (Meretas modernitas yang serbadua)
Rubanah Underground Hub
Jakarta, Indonesia

Visualization of the national history: From, by and for whom?
Gudskul
Jakarta, Indonesia

Taman Mini Indonesia Indah: From, by and for whom?
Jakarta, Indonesia

(Re)Producing Fear and Joy: From, by and for whom
RUBANAH Underground Hub
Jakarta,Indonesia

Occupying Modernism: Disclosing our modern spaces
kopimanyar
Jakarta, Indonesia

A Country For Outliers, Session 1: Learning through Exhibitions and Collections
ILHAM Gallery
Kuala Lumpur, Malaysia

Colophon

PRESENTATION
From, by, and for whom?

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Audioguides in English and Bahasa Indonesia accessible at:
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